

Box Office Men's Club Has Benefit

Treasurers to Raise Money for Sick and Disabled Members.

The benefit for the sick and death fund of the Treasurers Club of America at the Hudson Theatre to-night is the thirty-second annual event of its kind to be given in New York.

The members of the club are treasurers of all the New York theatres. When the club was formed in 1882 there were fewer than twenty members. There were comparatively few theatres in New York then. Today, the club has grown to include the Union Square, Madison Square, and the Hudson Theatre, and the club has grown to include the Union Square, Madison Square, and the Hudson Theatre, and the club has grown to include the Union Square, Madison Square, and the Hudson Theatre.

Most of the older members have passed away, but several are alive to-day who sat around the table that October night in the Fifth Avenue Hotel and founded the club. It is an interesting fact that during the existence of the club there have been but twenty-seven deaths, despite the fact that the president, Harry B. Noyes, says that of violence and sudden death are frequently made of the hurried box office man.

Every penny derived from the benefit is for the aid of sick and disabled members of the club. Membership therein also carries a death benefit. The organization is not a union organization, neither is it a social club. All minor expenses connected with the performance are underwritten by the members themselves, and Mrs. Henry B. Harris, owner of the Hudson Theatre, has donated the use of her playhouse with its staff and equipment.

Alfred T. Darling of the Royal Theatre, who is in charge of the programme, has arranged a number of special features which will be of interest to the members of the club. Among those who will participate are Leon Errol, Oona Munson and Company, William Rock and Girls, Nat Nazario, Ford St. John, and the Royal Theatre, who is in charge of the programme, has arranged a number of special features which will be of interest to the members of the club. Among those who will participate are Leon Errol, Oona Munson and Company, William Rock and Girls, Nat Nazario, Ford St. John, and the Royal Theatre, who is in charge of the programme, has arranged a number of special features which will be of interest to the members of the club.

Two Theatres to Hold Vaudeville Benefit

Several thousand vaudeville artists and managers are working for the success of the National Vaudeville Artists' benefit, to be held at the Hippodrome and Manhattan Opera House Sunday, May 15. One hundred well-known players will appear in the programme, which will be presented in two houses on the same evening. Hitherto the Hippodrome has housed the N. V. A. benefit, and this year the fifth annual entertainment will require two theatres to hold the ticket holders.

The bill will be the same at both houses, the entertainers going from one to the other. The entire receipts go to the N. V. A. for the general good of the order, which maintains a club house, sick and relief fund, insures every member for life, looks after the general interests of individual professional interests of all members and deals collectively with the managers' organization. Last year the benefit netted \$75,000 and this year the returns are expected to exceed \$100,000.

Paris Critics Sleep and Dine in Theatres

PARIS, May 7.—Dramatic critics were offered midnight supper and beds at the Theatre Montparnasse recently, so they might at their ease write their criticisms in time for the morning papers and avoid the inconveniences of early morning trips to their homes. Most of the forty-two beds installed in the theatre were occupied.

This hospitality was in competition with that of another manager, who hurriedly improvised a ball, with dances by popular actresses in the foyer, when the star of the evening failed and was unable to continue the "first night" performance. By the time the ball was well started the manager had brought in supporters for a theatre full of people, and the party brought the theatre more publicity than it ever had been given by a successful production.

LONG RUN OF 'ENTER MADAME'

"Enter Madame" at the Edison Theatre closes in two weeks. With the exception of two players all members of the cast have been present at every performance. Mme. Glida Varese was ill for one night and waived one night in favor of another actress. Mme. Burani had a leave of absence for ten days. This is a notable record for more than 300 performances were given, with many weeks seeing nine performances and several as many as twelve. When the comedy closes it will have played forty weeks.

BURLISQUE AT COLUMBIA

The last week of the regular season at the Columbia Theatre will begin to-morrow afternoon, when "Hip! Hip! Ho!" will give the audience a glimpse of well-known burlesques will be seen, including George Hayes, Ben Pierce, Pat Kearney, Jack Gibson and Doc Dorman. The annual all summer run at the Columbia Theatre will begin to-morrow afternoon, May 15, when Jean Bedini will present an entirely new "Peek-A-Boo" with Clark and McCullough in the principal parts.

AT UPTOWN THEATRES

"The Bird of Paradise," Richard Walton Tully's Hawaiian romance, with Miss Florence Rockwell in the title role, will be the attraction at the Shubert Theatre this week.

English Comedienne to Sing London Song Hits at Palace



ANN SUTER AT THE RIVERSIDE

Miss Retford Also Will Imitate Well Known Actresses at Debut Here.

Miss Ella Retford, English character comedienne, will make her American debut at the Palace this week. She will sing her London song hits, speak some patter and do imitations of Misses Marilyn Miller, Belle Baker and Laurette Taylor. The Santos and Hayes Revue will be presented in three scenes. Others will be John White, Pat Kearney, and the "Mayblossom" Temper and Sunshine, Gordon and Ford, Herschel Henler, J. Rossmund Johnson and the Brants. The chief acts at other vaudeville houses follow: RIVERSIDE—Joseph E. Howard, Harry Watson, Jr. EIGHTH STREET—Gus Edwards, Miss Elaine Hammerstein in the photoplay, "The Miracle of Manhattan." ALHAMBRA—Francis X. Bushman and Beverly Bayne, Mr. and Mrs. Jimmy Barry. ROYAL—Miss Belle Baker, Jay Dillon and Betty Parker.

Vaudeville Singing Helped Grace La Rue

Surprise was expressed at the versatility, the mature variety of mood displayed on the opening night of "Dear Me" at the Republic Theatre by Miss Grace La Rue, hitherto consecrated to staid, serious, and musical revues, but it didn't surprise Miss La Rue, at the theatre the other day the co-singer and wife of Hale Hamilton told how she had been quietly developing dramatic ability, almost unknown to Broadway, by appearing in vaudeville—and not acting, but singing.

Few actresses can lay claim to having ripened their histrionic talent with the help of a piano. Fewer still point to the variety hall as their thespian alma mater, for most of those on the legitimate stage turn to the two-day only for pocket money with which to tide over till the regular autumn hunting season for jobs. Yet such has been the experience of Miss La Rue, so help me Joe Drum, for she freely gives to vaudeville the credit for making her what she is to-day.

"I had been identified for years with such musical productions as 'Hitchy-Koo,'" she said, "till I felt that I must have lost my own identity. I tried to put some personality into my singing, but the stage directors became frightened. I was simply to stand around and look pretty and not spoil a musical show by trying to act. Well, as the years pass there comes a limit to your ability to stand around and look pretty. Not even a singing Bernhard could last forever in such parts. In revues there's no future, and the past is short. Always I had wanted to do something to express myself, and I finally decided to try to sing and act. I went into grand opera. I left 'Hitchy-Koo' and went abroad to sharpen my voice for a classical existence. But after studying a while I concluded to give up my operatic ambitions when I discovered how much plain pull has to be done with making your vocal cords perform. I have known singers in the choruses of grand opera companies, far superior to those of the principals, who were afterwards simply because they were not politicians."

"Then I went to London and obtained an engagement at the Empire, the music hall which one must attend regularly if one is to be considered smart from week to week. They didn't know who I was or what I had played in London, and while it resulted in a salary of \$200 weekly, much lower than I had been receiving in America, it was very fortunate in another respect, for they didn't try to be merely cute and sing like a nice phonograph. I spent eight very pleasant months there doing as I pleased in my vocal selections and still making a hit."

"In fact I got on so well, even though I was an unknown quantity in Europe, that I was booked for Berlin and other Continental cities when the war broke out and I handed me my walking stick. I might have been caught in the jam of American leaving Europe, but for the fact that I believe things happen in this world just as you will them to be. A prominent New York banker and his family had booked their passage tentatively on one boat, to make sure they got one passage and weren't caught in the undertow. I came along just as they sailed on one boat and left the other booking open, and I heard of it and obtained their steamer."

"With no immediate prospects I reached New York on a Wednesday, and in a short time E. F. Albee had offered me an engagement on the Keith circuit to open the following Monday, almost before I had been acclimated in my own country again and grown accustomed to Manhattan pronunciation. In vaudeville they let me do just what I wanted to do, for I had a chance to put songs over dramatically, and the two-day audiences seemed to thrive on the treatment."

"It may sound surprising to say that dramatic powers can be developed by singing, but Parsons Price, the teacher to whom Julia Marlowe recommended me for voice culture, trains every one to speak properly by singing. He will not let you tell a person to open the door on the stage unless you sing it. It's done on a monotone and it helps immensely every actress ought to know how to sing before she can speak before the footlights. My singing, coupled with the dramatic scope I was allowed in vaudeville and my early stock training, put me on my feet as an actress."

Mrs. Turnbull, War Worker, to Lecture

London Woman to Speak on 'Our Animals in Peace and War.'

Recently there arrived in this country a lecturer whose name has travelled ahead of her, Mrs. R. Hathaway Turnbull of London. She is a daughter of the late Col. J. Augustus Page of New York city. She was educated abroad and remained there, eventually becoming a dramatic actress in London's West End.

Then came the war. With intensity of purpose, combined with winning charm of personality, Mrs. Turnbull immediately set the society to work and she will make her first appearance in it at the Hollis Street Theatre, Boston, September 19.

Leslie Howard has been engaged by Mr. Tyler to be Miss Hayes's leading man. He is the young English actor who made his American debut this season as the worried friend of the Prince in "Just Suppose," and whose personality helped to make that play successful.

"The Wren" is a three act play with its scenes laid in Maine, a section of the country with which Mr. Tarkington is especially familiar because of his summer residence there. Some idea of the character of the heroine may be gathered from the title. "The Wren," most diminutive of birds, says Shakespeare, "will fight, her young ones in her nest, against the owl." In the bird kingdom, she represents the very spirit of motherhood, and when Dickens in "Our Mutual Friend" wanted a name for the crippled little dolls' dressmaker who was so eager to mother and protect every one who came near her he called her Jenny Wren. Seeby Olds, in this new Tarkington play, is just that sort—a girl filled with the mothering impulse toward her father, her school children and her lover. It is a role that is entirely different from any that Miss Hayes has previously played, but it is one that will suit her personality precisely.

Miss Hayes's advance to stardom has been rapid—but not too rapid. She has been under Mr. Tyler's management ever since she played "Follyanna" for him on the Pacific Coast. The next season he gave her a part in his Broadway production of Tarkington's "Penrod" and then he lent her to Charles Frohman, Inc., to play the little dream daughter in Barrie's "Dear Brutus" with William Gillette at the Empire. Last season she was Cora in Tarkington's "Clarence," which she left to be featured in "Hab."

Says Chorus Girls Are Better Since War

According to R. H. Burnside, general stage director of the Hippodrome and producer of "Tip Top," the late war, blamed for a number of things, should be credited with one good result—the creation of a higher standard of industry and efficiency among chorus girls.

Mr. Burnside credits this thought to Charles Mast, now in charge of the stage at the Globe, who has been a stage manager for Charles Dillingham at least ten seasons and has been constantly with musical productions, employing large numbers of girls, and he should have as thorough a knowledge of feminine psychology as any mere man ever may hope to acquire.

"Before the war," says Mr. Mast, "the average chorus girl had no particular occupation for her off-stage time. So she talked, and talk may make trouble, particularly when it is among people who must be thrown together intimately for months in a theatre. Then came the war, and chorus girls became frantic knitters and bandage makers between scenes, turning out great quantities of war material by utilizing their hand of industry during the time when they were not on the stage. And now we seldom see a chorus girl sitting idle while waiting for her scene. She is busy on some bit of needlework if the wait is a short one, or she is reading if the wait is long. And while she is busy she is not apt to talk and because of the absence of conversation she is not so apt to get on the nerves of those about her."

"The result has been that every one gets along better than before the war, because industry has eliminated the time formerly wasted in idling things, and by comparison stage managing has become easier. So the 'Tip Top' company remains a large family, except in one respect—it doesn't fight like one."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

MISS HELEN HAYES TO STAR IN TARKINGTON'S 'THE WREN'

George C. Tyler Will Advance Young Actress to Stellar Rank in Piece 'Ten Expressly for Her by American Playwright.

Miss Helen Hayes will be star next season by George C. Tyler, now in his way to Europe, in "The Wren," a play written expressly for her by Booth Tarkington. She is now appearing at the Blackstone Theatre, Chicago, in "Hab," the comedy by Edward Childs Carpenter, founded on Mary Roberts Rinehart's famous "sub-deb" stories, in which she was seen here early in the season at the Park Theatre. Since leaving the Park, Miss Hayes has played "Bab" in Boston, Philadelphia, Pittsburgh, Cleveland, St. Louis, Cincinnati and several other cities with success.

Chicago likes her so well she will continue to play there until June, when she will close a season of forty weeks. On June 25 she will sail for Europe to remain until the middle of August. Immediately after her return the rehearsals of the new play will begin and she will make her first appearance in it at the Hollis Street Theatre, Boston, September 19.

Leslie Howard has been engaged by Mr. Tyler to be Miss Hayes's leading man. He is the young English actor who made his American debut this season as the worried friend of the Prince in "Just Suppose," and whose personality helped to make that play successful.

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

Presents Artistic Screen Pictures

William De Mille Strives to Develop Films Into True Art Expression.

William DeMille, whose production of "Midsummer Madness" was one of the most artistic film stories of a domestic problem, will be represented again on Broadway when to-day his "The Lost Romance" will begin an extended engagement at the Criterion Theatre. It was at the Criterion also that his "Midsummer Madness" was presented by Hugo Rosenfeld.

Mr. DeMille represents a new spirit in the motion picture field—one which strives to develop the motion picture into a true art expression with its own language—and every production from his hands has a double interest, the story itself and the director's purpose.

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."

AMUSEMENTS

AMERICAN—Steed's Syncopeed Septette, Rudolph. PROCTOR'S FIFTH AVENUE—Percy Bronson and Miss Winnie Baldwin, Farrell, Taylor and Company. PROCTOR'S TWENTY-THIRD STREET—Bartram and Saxton, Harvey and Ruth. PROCTOR'S FIFTY-EIGHTH STREET—McGrath and Deeds, "Laugh Designers."